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Volume 87 Appealing our disqualifications since 1911 Issue 43



Miranda D'Arduini
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The medical mission founded by Sir Wilfred Grenfell in 1892 was more than an elaborate act of charity. It was a force for social change staffed by Canadian, American and British volunteers. During the centenary celebrations of 1992, the process of cultural intervention continued with the construction of Grenfell as a heritage figure.

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hyde park

I am writing in disapproval towards some Queer Pride week posters. Pride week is about celebrating individual life-styles and shedding shame. LBGTGM claims to celebrate and promote diversity. Two LBGTGM-sponsored posters do not celebrate diversity but rather insult those who do not conform to the ideals of some members.

The club has no business telling people how to be queer. A poster that reads "Closets are for Clothes" may be intended to say: we don't need to hide our sexual identity anymore. However many people read it as, "get out of the closet, you have no right to be in there." I choose not to hide my sexual identity; that's personal. Those who fight at the front lines make a noble sacrifice, but there is no shame in others keeping their private lives private.

The second poster, which I find objectionable, reads, "Don't Feed or Tease the Straights." People have defended this poster with the position that it reverses common rhetoric and that it targets a group in a position of power (so "they can't pos-

sibly be offended"). I don't know about the rest of the readers, but I don't hear people on every street corner calling queers animals. And if it were a common slur against queer people, do we really want to lash out and propagate the cycle of mutual hatred? Even if the answer to this last question is yes (though I refuse to take part), anger should be directed at those who cause pain and not people with a trivial association to them. Calling heterosexuals animals and making fun of them not only attacks those who hate or fear gays, but also the legions of queer-positive straight people who stand behind queers through the battles. How can people insult their allies just because they share the same sexual orientation as their enemies? Alienating straight people only encourages more of the same prejudices.

People no doubt have intelligent responses to my opinion, yet even if all I say is wrong, these posters are against the spirit of Queer Pride and should not be produced by a student-body sponsored club. Pride is

personal and involves being happy with one's self. Telling others how to live or putting them down has nothing to do with self pride and everything to do with hurting the pride of others. Posters which insult people within and beyond the queer community should never be published using funds procured from the student body. Clubs should celebrate the diversity of all people, not just special interest groups.

I enjoy the very helpful services that LBGTGM provides, but I do not support an organization that is insulting and domineering. I personally apologize to anyone who was offended, and wish to assure people that I, a bisexual man, do not share those feelings. And I know I'm not alone.

I have sent a copy of this article to the executive, requesting an apology. Everyone queer or straight that found these posters offensive should call LBGTGM (398-6822) to express her/his opinion.

-Paul Carr, U3 Music

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SUDDENLY THAT
THEY ARE
ALONE, UTTERLY
ALONE, IN THE
DEEPEST
REACHES OF
WILD AND
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The McGill Daily Culture

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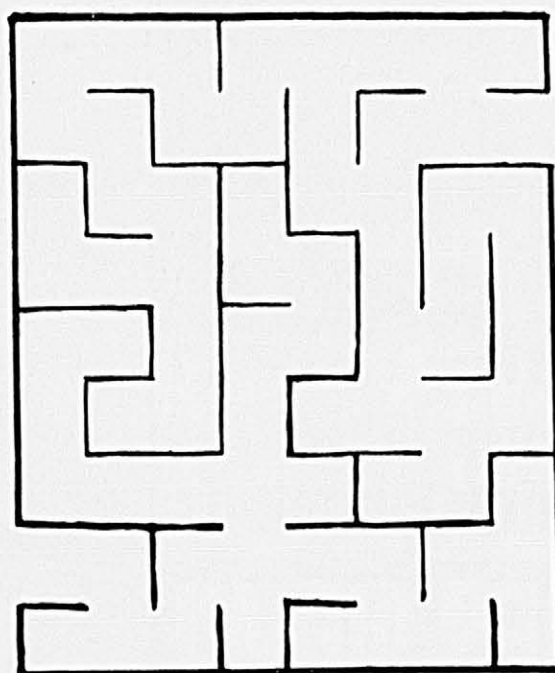
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**Look on
pg. 14
for answer
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Andrew Thompson



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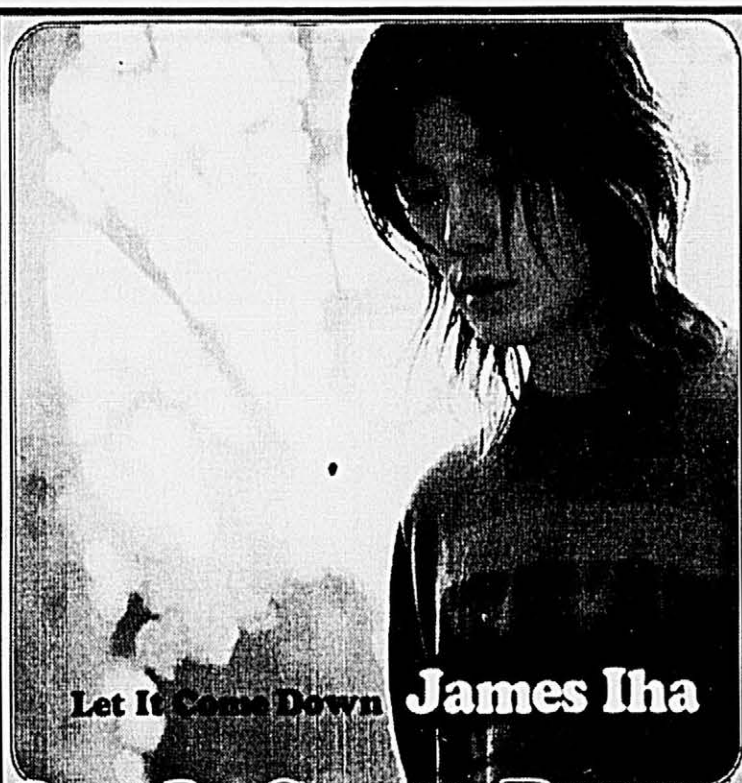
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Hyde Park

Response To Paul Carr's Letter

To the McGill Daily,

An important, socially relevant, question of policy is raised by Mr. Carr's letter: how much responsibility should one take for a text which may be misinterpreted by others? The debate rages on over issues like Howard Stern's radio shows, the value of erotica, and some streams of radical feminism. LBGTGM does not presume to have the answers.

We can, however, acknowledge and address people's concerns, and then provide our explanation - however received - for our actions.

First, the apology. LBGTGM does not and has not in any way intended to lash out, to propagate cycles of hatred, to be insulting or to dominate over others. The group's mission is to celebrate diversity and to promote awareness and solidarity. For this reason, LBGTGM activities and particularly those during Pride Week were explicitly advertised as open to everyone, and specific actions were taken to cut across barriers of sexual orientation, sex, gender identity, social class, ethnicity, and other sources of identity. Indeed, one of our closest partners in the Queer-Straight Alliance, and straight folks have worked alongside queer folks on our phone line, Pride Week and other activities since Sep-

tember. With this said, we apologize that anyone should have felt insulted by our posters.

Our posters were intended to fulfill our overall mission. The message, 'Closets are for Clothes' is a common expression used in queer communities worldwide to simply proclaim the injustice imposed on queer people who are forced to deny or hide aspects of their lives. LBGTGM has never attempted to force people to come out; to do so would be dictatorial and oppressive. Rather, our nightly peer support line, four weekly discussion groups, and copious awareness-raising activities act as self-empowering resources which create essential safe spaces in which people can feel comfortable and come out at their own pace, if at all.

The more confusing 'Don't Feed or Tease the Straight People' poster similarly intends to empower queer people and queer communities by numerous means. First, it serves to reclaim or transcend mainstream society's repugnance of LGBT individuals, of which there is an indisputable ongoing history. Secondly, it calls on others to recognize this history of degradation and to imagine themselves in the shoes of the degraded. Further, the poster uses

humour to make its point - a tool which has long been used by social movements to open social dialogue. Finally, a truly literal reading of the poster in fact is that we are making a call to queer people not to 'feed or tease' others in the celebration of their own pride and diversity.

Queer Pride Week 1998 has been LBGTGM's most successful project in many years, involving 12 events, numerous ongoing programs, hundreds of participants, numerous collaborations with other groups and weeks of dedicated hard work. It is unfortunate that anyone had a negative experience with our efforts. We sincerely invite Mr. Carr and all others to join us at our planning meetings in working constructively for the ongoing improvement of our services and activities. Meanwhile, the most significant threats to queer movements remain out there in society. We need to work in solidarity to confront them effectively.

-Darrell Tan, Emily Harris-McLeod, Lisa Nevens, Ned Howey, Marlo Ritchie, Ali Engel, Stephan Déry, and the many other organizers and participants of Pride Week 1998

Events

Friday February 13

Bring pennies to first floor of the Leacock building to support the organization Fonds de soutien des Auberges du Coeur du Québec, a group which helps homeless youth.

An evening of folk music at the Yellow Door with Williams, Elisabeth Oliver. Admission \$3, doors open at 20h. Open stage to follow.

Wednesday February 18

Come to the World University Service of Canada of Concordia's Multilateral Agreement on Investment (MAI) info. coffee house. A taped interview with Noam Chomsky on MAI and other trade agreements will be shown followed by a discussion from 16-18h. In the

lobby of the Graduate House, 2020 Mackay.

Thursday February 19

Open mic at ISART featuring Alex Boutros, Enisone Kadiri and Tom Menier. \$4 cover, sign up 20h30, show at 21h, 263 St. Antoine O.

Friday February 20

McGill Taiwanese Students Association Language Exchange will be holding elections in the Shatner Building, Rm 107-108 at 17h.

Students are invited to submit papers to the new journal at McGill entitled *Weltanschauung, The McGill Journal of Social Science*. The journal is seeking paper in Anthropology, Economics, Political Science, Psychology and Sociology.

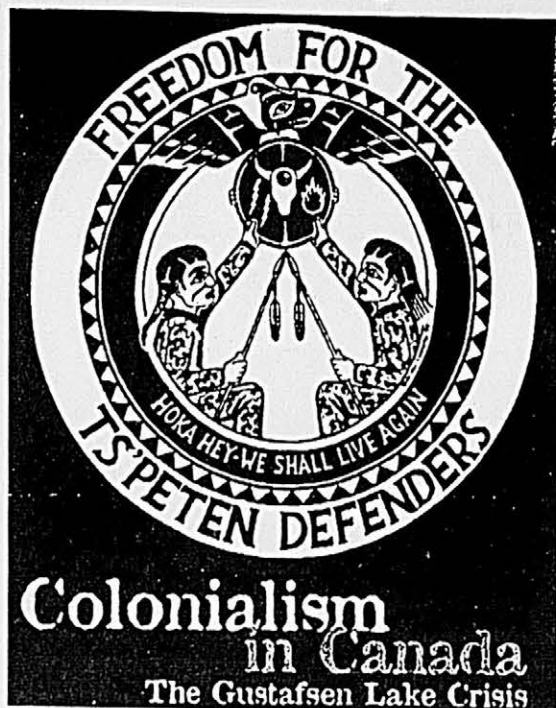
Submission should not be longer than 15 pages, including references. Students wishing to be considered for publication should submit two copies, with her/his name and phone number on the cover, to the drop-box located on the 7th floor of Leacock. Deadline Friday, February 20.

The Sexual Assault Centre of McGill Students' Society is accepting prose, poetry and visual art for our annual journal for survivors of sexual assault. Submissions from the wider community, as well as from survivors, welcome. French and English, anonymity respected, deadline Feb. 20. Information/Hotline: 398-2700/8500.

Ongoing

Help stop abuse of our elders. Bilingual volunteers needed for the elder abuse info-line. Call Heather Hart at 488-9163 ext. 360.

Coming Through Slaughter



Mohawk activist Decajawea gives lecture at Concordia

by Keri Kosuri

As part of an eight day speaking tour, this Saturday, Mohawk activist, Decajawea (Splitting the Sky, John Hill) will address the continued existence of colonialism in Canada today. The lecture, which will be held at Concordia, will primarily address the continued persecution of the First Nation's Peoples and the role of government policy in upholding their oppression. As an example of the imperialist ideology that plagues us today, Decajawea, spokesperson for the Free the Wolverine Campaign, will focus on the Gustafsen Lake Crisis of 1995. Two of the natives arrested during the crisis still remain in jail today. The campaign is named after Wolverine (William Jones Ignace), one of the prisoners, a sixty-six year old Shuswap elder who was sentenced to eight years in prison.

"The Gustafsen Lake crisis is an example and illustration of that oppression," states Jamie McGowan, member of Concordia's Native Solidarity group and an organizer of the speaking tour. "There's still prison-

ers because of this." Two years ago, the Shuswap Nation gathered at Gustafsen Lake, B.C. for the annual sundance ceremony when a military assault brought the celebration to a tragic end. A local rancher claiming to own the land attempted to evict the Natives from the area. However, the natives resisted the rancher's attempts to expel them. Military forces were deployed by the Royal Canadian Mounted Police (RCMP) and the situation escalated into a standoff. The 400 RCMP police mobilized and fired 77,000 bullets during the standoff.

In the end, the Natives were forced to surrender and were "escorted" from the area.

Decajawea will discuss his own involvement in the Crisis as well as the subsequent trial. The Shuswap defenders argued the siege was illegal and was a breach of the army's own Rules of Engagement. The rancher has never been able to submit legal proof of the land claim.

Defendants also asserted that the siege was a violation of the sovereignty of the Native people.

The defense's arguments, however, were disregarded. Fifteen defendants were convicted, 13 receiving prison terms when the three year long criminal trial was finally brought to a close in July 1997.

Today, participants in the defense of Gustafsen Lake are still not free from the repercussions of the incident. Besides implementing a smear campaign, the RCMP has made them the target of harassment and violence.

Late this January, RCMP asked Decajawea by asking him to pull over on the pretense his automobile's rear light was not working properly.

"I told the police that they have no jurisdiction and the next thing I knew they were beating me. One policeman pushed my face into the roadway with his boot on the back of my neck, while the other was kicking me in the ribs," recalls Decajawea. "There is no doubt that the attack was connected to my work as an activist and my role as national spokesperson for the Free the Wolverine Campaign."

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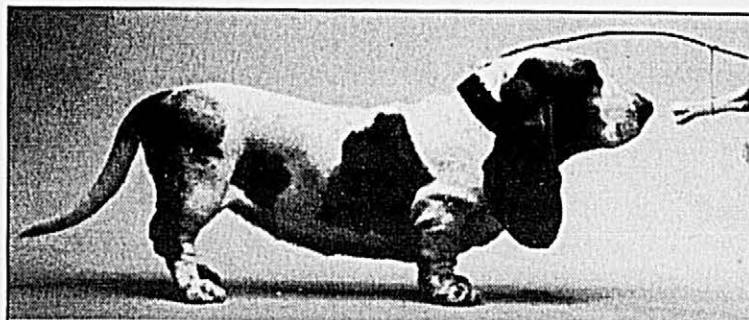
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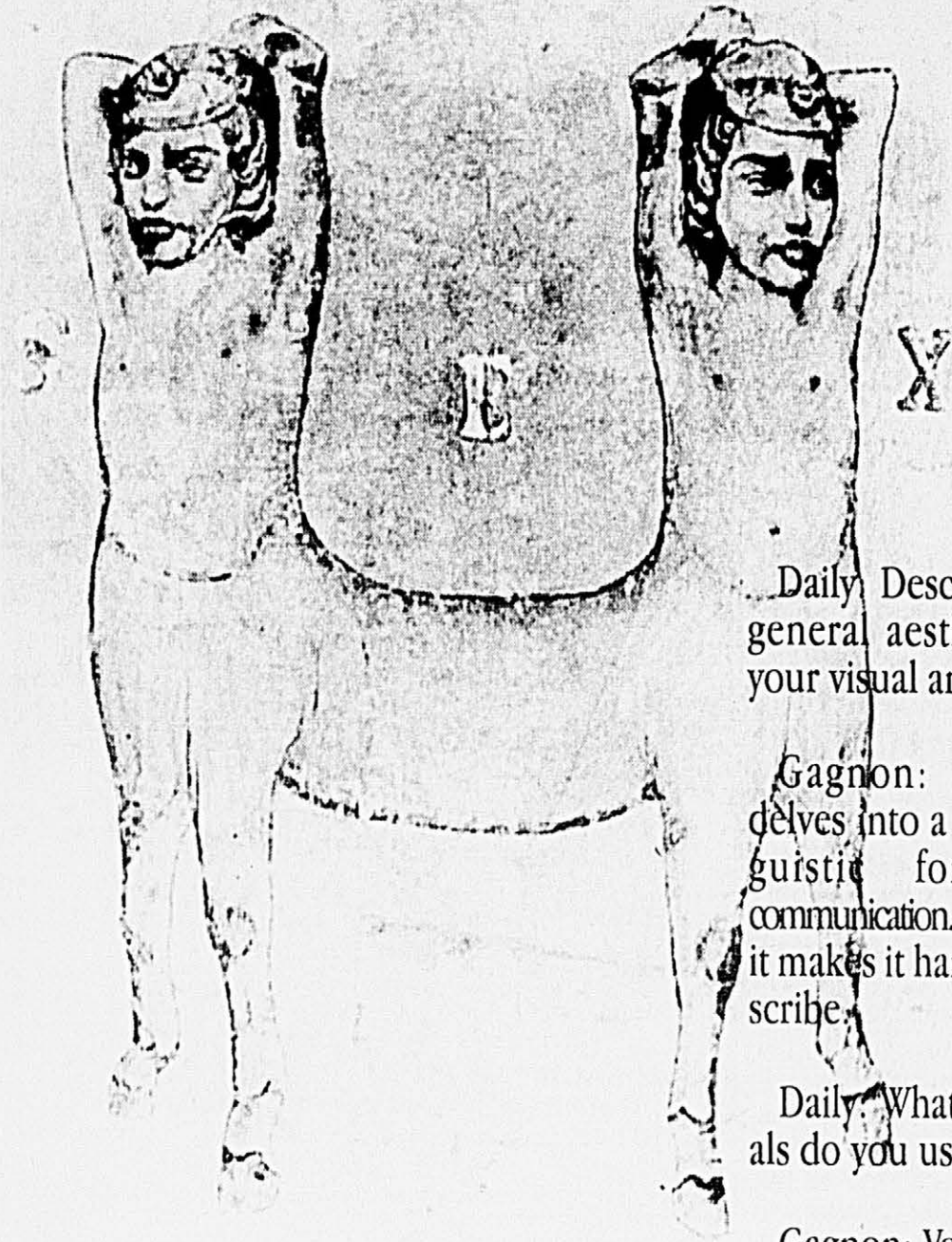
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Mark C MONTRÉ



Daily: Describe the general aesthetic of your visual art.

Gagnon: My art delves into a non-linguistic form of communication...therefore it makes it hard to describe.

Daily: What materials do you use?

Gagnon: Very often organic materials and society's refuse. I use a lot of bones, animal heads, pieces of found canvas, and other found objects. I like to use stuff that is suffused with its own history. I put missing odds and ends together and create new dynamics from that. A concern of mine is

with the energy of these pieces. I think that this art has its own type of power, like fetishes or totems. My pieces are supposed to have that kind of power within them.

Daily: Is there anything specific that you're trying to achieve?

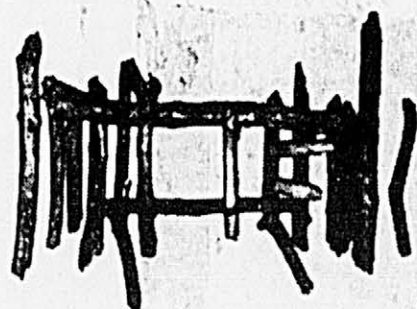
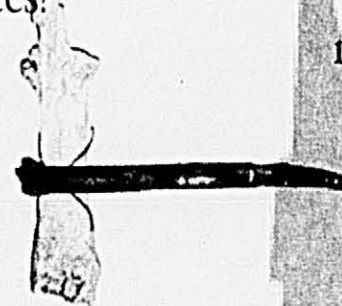
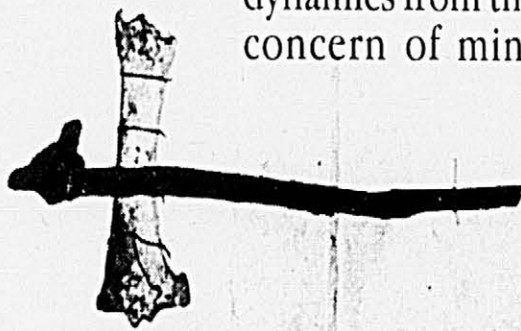
Gagnon: I'm trying to pull things as far apart as possible and still have them make sense. I try and create a tension between the objects...to make what is static alive.

Daily: Did you have any particular influences?

Gagnon: A lot of series of events tumbling over each other. I can't really pinpoint

anything in specific... Things just seem to develop organically.

Daily: Does your art reflect any type of so-



Gagnon- AL ARTIST

Photography and Interview by Lori Braun

cial reality?

Gagnon: No

tain freedom that comes with images.

Daily: A certain freedom?

Gagnon: The freedom of finding out what's going to happen. I make art that is infused with the inherent freedom of life.

Daily: So it's just a direct representation of pure life?

Gagnon: [giggles] And various aspects thereof. Such as decay, rebirth etc...

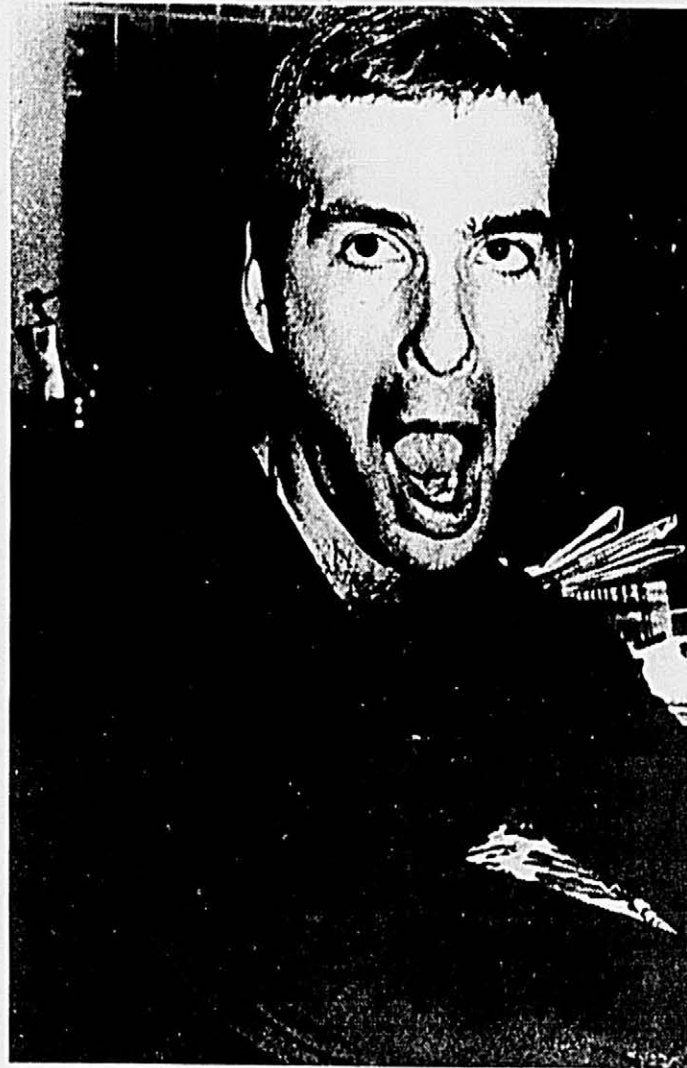
Daily: How poor are you?

Gagnon: Well... last year I was so broke

that I couldn't afford glue and nails and stuff like that. It's reflected in my art in that I use very inexpensive materials such as found objects. This is important since it allows chance to dictate what the aesthetic experience will be.

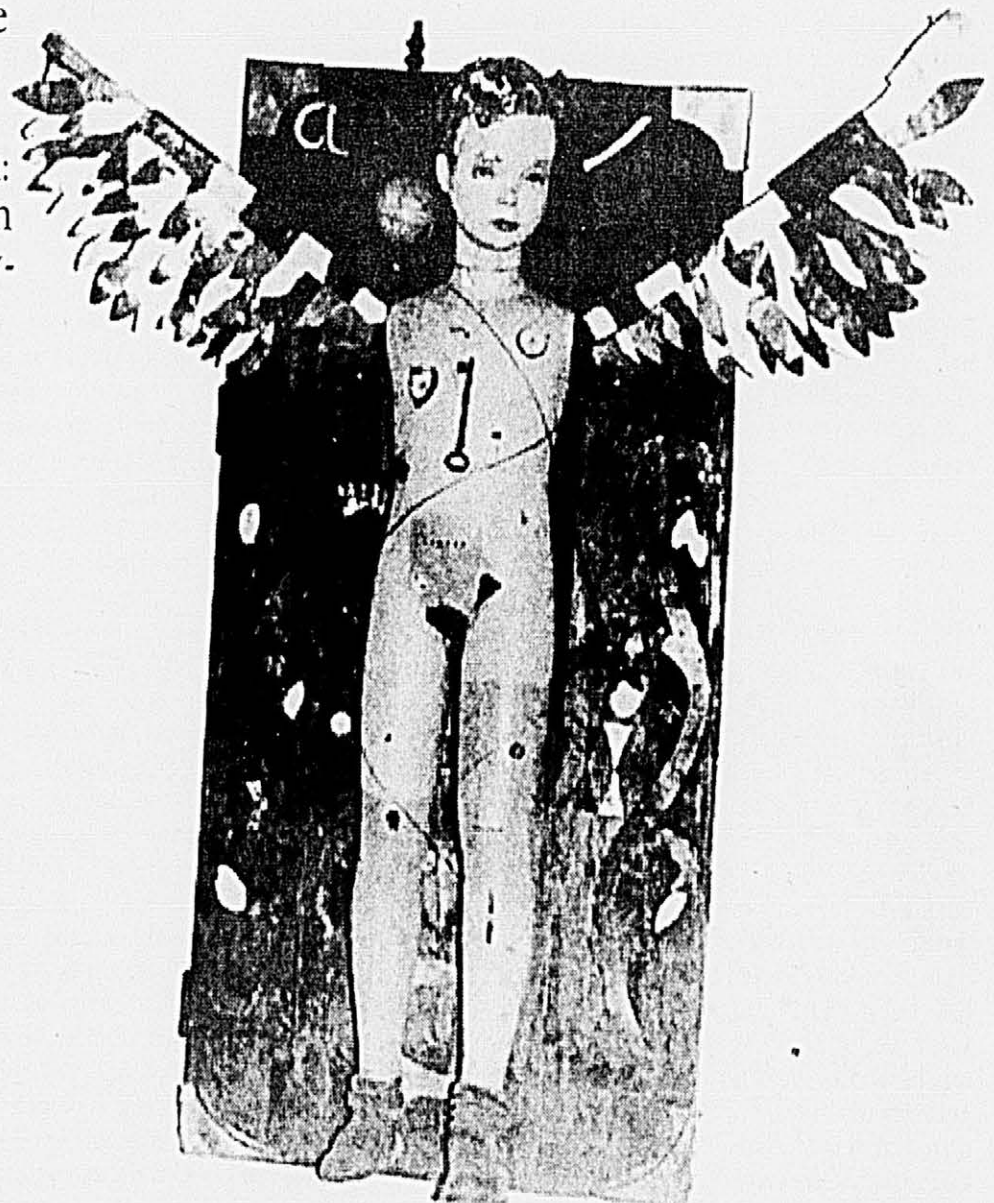
Daily: Where do you want to take your art in the future?

Gagnon: I'm open to anything.



Daily: It's in no way political?

Gagnon: No...well not in a really tight sense of it...I'm simply striving for a cer-



Black History Month Reading The Passage

A critical look at *Amistad*

by David Bassiouni Jr.

"So, you know who they are. Now find out their story," growls John Quincy Adams (Anthony Hopkins), ex-President, to Theodore Joadson (Morgan Freeman), an ex-slave abolitionist in Steven Spielberg's *Amistad*. Their exchange comes at a pivotal point in the film and it signifies the legal key to the captured Africans' fate. Yet more importantly, this exchange underwrites the concern over how one depicts the most gruesome chapter in African-American history. Just how concisely can one summon the ghastly horrors of the Middle Passage, the unearthly convoy of human bondage in which up to sixty million Africans perished? More significantly, how can one, as Cinque (Djimon Hounsou) the leader of the captured Africans puts it, "reach back and call [one's] forefathers into [oneself]", to reinvolve the African consciousness, when that someone is a White director better known for his chameleon-like ability to effortlessly oscillate between blockbusters like *Jurassic Park* and socially statuesque features such as *Schindler's List*? As far as history is concerned, knowing who they are is one thing, finding out their story and then telling it is another.

Amistad is based on the true story of an 1841 'slave' rebellion in which a group of captured Africans, led by Cinque, overthrow their Cuban captors, only to have their two hostages lead them into American waters, where the U.S. Navy then escorts them to New Haven. A team made up of two abolitionists, a young upstart lawyer and the ex-President, John Quincy Adams, begins to fight for their freedom. Meanwhile, the Anti-Slavery laws of 1837, their illegal convoy and a pre-Civil War climate help determine their case and the story as a whole.

Perhaps it is the relative closeness, in terms of theme and even production time, to *Schindler's List* which has made for the decidedly mixed reception of *Amistad*. Although somewhat brash, one of the main criticisms directed at the film has been that it is simply a *Schindler's List* shamelessly refashioned for the Black audience. This criticism has its source in a controversial view which does not consider a lackluster rendition of *The*

Color Purple and having two Black children as a sufficient prerequisite for depicting Slavery. A fifty year old Jewish-American concerning himself with one of the most decisive episodes in African-American history? 'How dare he?!' has been the rallying call of many who consider Spielberg's film a travesty. Yet in the current climate of 'Black' films such as *How To Be A Playa* and *Boyz n the City*, a story detailing the bestial horrors of the Middle Passage and of Slavery in general is surely not amiss. Nevertheless, the determinant factor for many is that Spielberg's penchant for marketing celluloid drives the film away from the weighty subject matter of Slavery and into the facile embrace of American liberty and justice. The furor over *Amistad* really centers on Spielberg's ability to effectively harness its weighty subject matter with nothing less than total commitment. This unique preoccupation with directorial control has given rise to hawkish scrutiny of the film because it converges on another underlying tension: How can this director make the transition from Holocaust to Slavery, survive charges of crowd pleasing sentimentality and patronizing arrogance and then present a profound meditation on Slavery?

Spielberg's first challenge was to tackle the story of a slave revolt with complex legal ramifications of its own, since it deals with the 'illegal capture' of the Africans. Unlike Nat Turner's bloody slave rebellion which took place on American soil and was decidedly settled outside the courts, the *Amistad* story necessarily leads into the courtroom and by extension into the redemptive hallways of American Justice. The difficulty for Spielberg was in striking a balance between the determining viewpoint of Cinque as representative slave and the tempting recourse to grand notions of American liberty and equality. The delicate nature of this exercise is somewhat lost on those critics who simply view the film as a Slavery-deficient, courtroom drama rather than a film which, like many others, is inevitably tainted by the natural adhesive of Classic American Redemption. More to the point, this simplistic criticism also overlooks the dialogue between Cinque and

the Americans which arises from the language barrier. The effort to bring the Africans to the forefront rests upon this arrangement because it is only through the trial that an understanding between the two parties is built. That this shared goal is depicted as a product of passionate empathy is Spielberg's goal, and save McConaughey's at times buffonish displays as lawyer, this is achieved. So, the real issue left is just how Spielberg directs the representative slave in this setup.

Between the opening scene where we see Cinque's half-naked, muscular body glistening under rain and strobic lights, and a later scene in Adams' greenhouse where we encounter a more 'civilized' version stooping elegantly to smell a flowering Violet of Africa, there is the simmering suggestion of the noble savage merging with the exotic stranger into a fetishized anthropological artpiece. Whether this is reconciliation is legitimate or not is ultimately left to the viewer. But clearly, Spielberg as filmmaker does not effectively engage or confront the stereotypical impulse, and this open issue undermines his efforts. Seemingly, his retelling of the story is caught between simple dissection of the narrative in terms of histories prejudices and the aesthetic treatment of Cinque to fit prevailing stereotypes. Yet the effort is not wholly lacking an informed mediation and the significance of the film as a testament to the horrors of the Middle Passage, if not all of Slavery, is its final and saving grace.

Amistad is the only film since Tay Garnett's 1937 film, *Slave Ship*, to actually depict the Middle Passage, a fact which reiterates the difficult subject matter and the public's reluctance to deal with it. The most important part of the film, which some have actually chastised for its brevity, is a fifteen minute long scene which depicts the Passage. Here, the camera achingly captures a sea of entwined, shackled, writhing limbs. Some sense, albeit a limited one, of the horror is invoked as we see the live clasped next to the dead; as we see a newborn delivered and held amidst a pile of entombed bodies riling in vain against a rank overflow of bile, excrement and blood. If *Amistad*

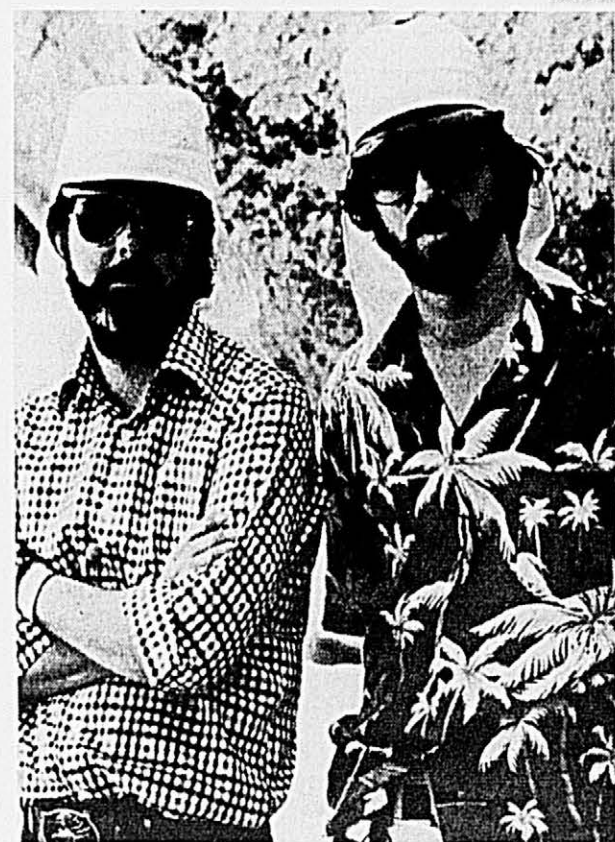
was to have continued in this vein then some of its critics would have been far more 'pleased' with its production, for this is the very place where Slavery, far removed from grandiose courtroom speeches and gallantry, is at its most ghastly and honest. Yet the over-all narrative of *Amistad* maintains this scene as its poignant interjection, the mitigating device which harkens back to the fresh horror of the Passage and summons its unnamable frightfulness. In admitting the limits of description, the director takes up an honourable strategy which alludes to the rest of the story.

Spielberg emerges as the duplicitous henchman precisely because of his efforts to describe the indescribable. The taking on of *Schindler's List* is proof enough of this compulsion and in *Amistad*, the direc-

ence.

Amistad came to Spielberg's attention in 1995 after a decade long campaign by its Executive Producer, African-American director-actress Debbie Allen. Since then, his efforts to make the film have also led to the courtroom. African-American author Barbara Chase-Riboud is suing the Spielberg's DreamWorks SKG for using her book, 1989's *The Echo of Lions*, and not the publicly stated source, a 1953 novel called *Black Mutiny* which Allen optioned in 1986. Still pending, this conflict shadows the greater issue of laying claim to and depicting historical events. The issue of finding the story and then retelling it is at the center of *Amistad*'s complex nuances.

To forego the 'finding out' of the story is to obviate the significance of a capital crime, to cast away all responsibility by ignoring the genocidal evils of Slavery and the Middle Passage. The imperative here is to unmask that which swaggers around as contemporary culture and in so doing, reveal those wounds which have gone unseen. Although Spielberg's expression of that



SPIDBERG AND FRIEND (LUCAS)

tor reflects the uneasy embrace of a total horror that is not easily 'comprehended' or, given the dense subject matter and lack of Black interest in recent historical films such as *Rosewood*, as marketable as some critics suggest: "This is not about stars, it's about history. And it's always tough to get an audience interested in history" says the director. Finding out the story and telling it, as Spielberg has discovered, was anything but an easy experi-

endeavor is not yet fully articulated at this stage, at least it is yearning towards it. As with *Schindler's List*, one may only begin to understand and this exercise is without guarantees of full 'comprehension'. *Amistad*, however deeply mired in legalistic puppetry, sets itself in history's consuming terrain where even the director is made redundant. Here, the film is simply a snapshot of a greater tapestry where the legacy of history finally bares hideous witness.

Creative Writing Gatekeeper

I've got a hinged gate to my heart.

It makes my upper back throb
in unison beat with my feet.
They trod through February snow
under our star who waits
for the ground to give into time
and Spring

But that will only happen
when Earth flees the sun
in a sacrifice of momentum
like a train to the top of a hill

I haven't had my fill
from you
and you're watching me pick at the scraps
on this plate before us
that we together made
for dishing out and spooning in
and often slicing up
the matter that keeps us distant

'What's the matter?' I demand.
What keeps me from knowing you?

It comes to me at dark, in dreams,
the answer why. (Sure, you're sly)
It is you who is hands and nails
digging in my father's dirt
making the memory of my other home
boil,

and you are also tongues
that draw my juice to stomach
It is you who is red-green eyes
darting through and over my skin

trying to see what category I'm in.
Too bad
you will never - my mind is firmly
made.
You make me itchy!
And you keep me running on
Ubiquitous malice meets curiosity
in you. Yet, you can't prevent
a woman from opening to life.

I am Pandora and you are impatient.
My box is closed when you are near.

-Portia Taylor

South Africa: Court victory Triumph for Gay Rights in Pretoria High Court

by Gavin Hayward, Editor of Exit, Southern Africa's Gay & Lesbian Monthly

The Pretoria High Court ruled today that the decision by the South African Police Services Medical Aid (PolMed) to deny admission to its support services to the partner of a lesbian captain, Jolande Langemaat, was unconstitutional.

South Africa adopted a new constitution in 1996 which explicitly forbids discrimination on the grounds of, among other things, sexual orientation. The National Coalition for Gay and Lesbian Equality welcomed Judge Roux's ruling as a historic decision on employment equity for lesbian and gay employees.

The Coalition responded to the decision with a press statement which said that the Pretoria High Court had granted recognition to the validity and dignity of lesbian and gay relationships and

that Judge Roux's decision was a victory for equality, dignity, and justice for all in South Africa.

They paid tribute to Captain Jolande Langemaat and her partner Beverley-Ann Myburgh for their courage in opposing inequality and injustice. The Coalition said that their action opens the way for many lesbian and gay people to claim their rights and for their relationships to be recognized equally with those of heterosexuals.

Judge Roux rejected the contention of PolMed that there was no duty of support and that it was therefore justified in denying Beverley access to the PolMed benefits. With reference to some Roman law principles and precedents, Judge Roux found that Jolande owes as much of a duty of support to Beverley as would

be accorded in a heterosexual partnership. Accordingly Jolande had a prima facie right to register Beverley as her dependent.

Judge Roux ruled that both heterosexual and same-sex relationships deserve equal respect. He noted that this is in line with what it means to be a modern and informed society. Judge Roux suggested that it was now time for law to change and recognize same-sex relationships. PolMed can no longer hide its homophobia behind a "cost too much" argument. We call on Minister Mufamadi and Commissioner Fivaz to fight all forms of discrimination in the SAPS.

According to the Coalition, Judge Roux's decision is a direct challenge to all South African employers, both in the private and public sector, to change their poli-

cies and abide by their constitutional and statutory obligations. The coalition has expressed a desire to offer their assistance to employers in accomplishing this change.

The Coalition noted that Judge Roux's decision is a historic break with the prejudices of the apartheid judiciary. The Gay and Lesbian Coalition calls on all communities, employers, families and the state to follow this courageous step and to recognize lesbian and gay relationships.

CD REVIEWS Roni Size & Reprazent New Forms Talkin' Loud/ Mercury Records

Roni Size and his crew, Reprazent, have emerged as the latest gunslingers on the drum 'n' bass landscape, causing mainstream magazines like SPIN to cheer Size's first full length work as one of 1997's best records.

Size mixes, arranges, and produces all the tracks on this album, while DJ's Krust, Die, and Suv co-produce. Rounding up Reprazent are Mc Dynamite, and the soaring vocals of diva Onaltee.

It is quickly apparent that Size can shift his music into high avant-garde experimentation and then return to down tempo. For example, the track "Heroes" contains this structure: it is fast enough for the dance floor, while Onaltee's vocals are sweet enough to let you fall asleep. Size's mastery is also evident on "Brown Paper Bag," which features acoustic guitar over speed breaks, a runaway keyboard, and a hard beat kept together by a single bassline. "Share the Fall" is a sprawling creation with snippets of flute and saxophone that lend to jazzy arrangements, and Onaltee chanting "Can't you see what I can see/ the future?"

Indeed.
The most interesting work, however, is the title track. Here, Size and co. succeed where KRS-One and Goldie have failed: finding a home for hip-hop within the drum 'n' bass spectrum. Bahamadia, a Gang Starr

protégé and a contributor to Jazzmatzz, lends her trademark mellow & cool wordplay, bringing out a hardened yet stylish flavour as the bass dances along to her every word.

To repeat Dynamite's boasting, Size and co. have taken the sound, shaken it up and turned it upside down.

- Patrick Moss

The Sea and Cake Two Gentlemen Thrill Jockey

This much awaited, and delayed in review, ep from The Sea and Cake might not influence industry standards, but it has perhaps served as this, actually last, year's best reminder of how the unexplored medium of the ep can be exploded by a simple re-evaluation.

The band has plucked a handful of the orbiting musicians of the Chicago new-wave scene, not to cover their songs, but rather to reconstruct and mold (and meld) the pure pop melodies of their full-length, indie sensation album *The Fawn*. These include *art concrete* guitarist and tinker Jim O'Rourke, of the now dissolved *Gastr del Sol*, with his cutely titled "And Then I Took the Opportunity to Antique my End Table." Bundy K. Brown of Tortoise and

Directions weighs in with the funk-oriented song-hybrid, and equally enigmatically named "The Cheech Wizard Meets Baby Ultraman in the Cool Blue Cave" with its Beck-like sound-bite. The second track, the dance-ish one, is by the enigmatically named "designer," actually Casey Rice. The last two tracks are perfunctory alterations of *The Sea and Cake* songs by band-member Sam Prekop, and end the ep on the verge of disappointing.



More refreshing than Prekop's musicianship is the minimalist album design, a nice contrast to the flowery nomenclature and the baroque remixing by Brown, O'Rourke, and Rice. It frames a superb effort of reworking convention, both within the ep-medium and the bands music.

- Matthew Murphy

Deep Forest Comparsa

Sony Music

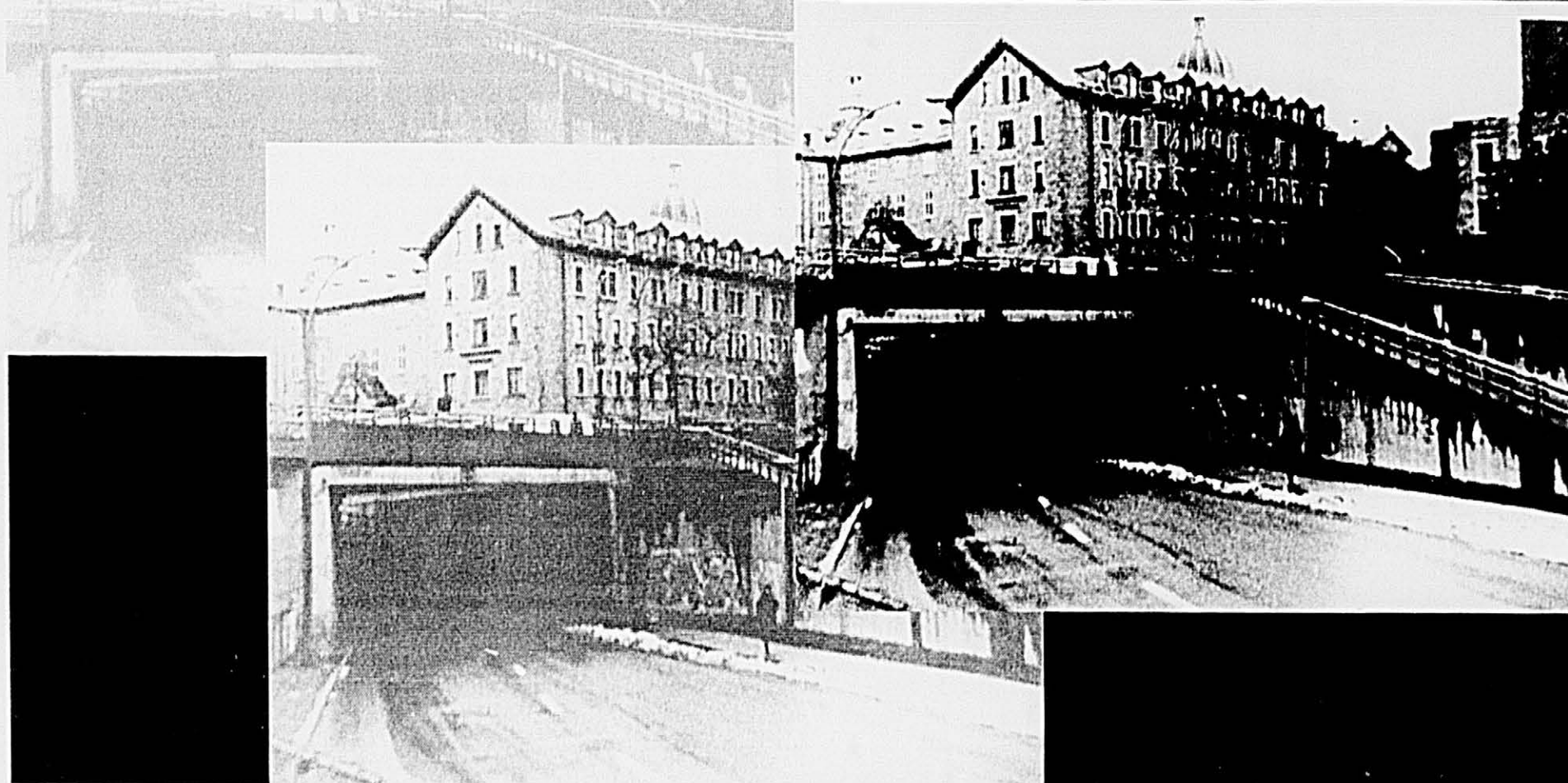
Moquet and David Sanchez have come up with their third album, entitled *Comparsa*. A truly international effort, the duo has managed to sample music from North Africa, the Far East, and the Caribbean. Saturated with samples of tribal chants and spiritual hymns, *Comparsa* casts a wide net and manages to capture a veritable hodge-podge of sound. Deep Forest came on the music scene in 1992 with their trip-hop transcendental self-entitled album which included the single, "Sweet Lullaby." Winners in the Grammy category for world music for both their debut and second album, the expectations for their new album are understandably high.

In creating the fusion of various musical genres, *Comparsa* lacks the musical fluidity between tracks that characterised their previous efforts. Likewise, the intricate weaving of beats and counter-beats that made tracks like "Sweet Lullaby" the standard for sampling, has been dampened beyond recognition in some of the tracks — leaving each instrument fighting to be heard. The opening track begins with chants, building to a crescendo and leading into a frenetic beat which does little to showcase the beautiful music native of Madagascar. The first track of *Comparsa* to be released, of which there is already a video, is called "Madazulu." In the album's theme, it features children singing over an orbital-like beat that belongs in the dance clubs of western London, not Northern Africa.

- Gabriel Flores

Off The Darkroom Floor

Anonymous



Only the Best and Brightest National report calls for reinvestment

by Carla Tonelli

OTTAWA (CUP) - Just days after thousands of students protested the student debt crisis, the Ottawa-based National Anti-Poverty Organization unveiled a report warning that low-income people may be phased out of Canada's colleges and universities.

After a year of number-crunching, *Government Expenditure Cuts and other changes to Health Care and Post-Secondary Education: Impacts on Low-Income Canadians* was released in late January - a 104-page document examining government cost-cutting and its impact on low-income Canadians.

"There is growing anecdotal concern that the traditional low representation of students from low-income backgrounds in post-secondary education will fall further," due to rising debt loads and tuition fees, the report says.

The Organization advises that governments must turn the funding tap back on so that universities will stop raising tuition fees.

Ken Wyman, senior policy analyst at the Organization and co-author of the study, says schools must

freeze tuition and the federal government must implement a national grant system.

Without an empirical national study, the report must rely on a patchwork of local and regional data as well as anecdotal evidence. The fact that no truly comprehensive study currently exists is problematic, says Wyman, adding that it seems as though the federal government has abdicated its responsibility to collect adequate data on a national level.

"There ought to be a national survey done by Statistics Canada every three or four years to focus on the changing demographics [in colleges and universities]," Wyman said. "I think it's outrageous we don't have one."

He points out that the government has the resources to do the research. In fact, such federal demographic studies were conducted in 1969, 1975 and 1983. "We're not talking about a huge cost here, to conduct a national survey. Presumably, the decision was made that this type of information is no longer required. I don't agree. The public is

entitled to know," asserts the activist.

Wyman refers to a number of the available studies which show how higher education is becoming out of reach for low income people. A York University study, for example, found only 10 per cent of its students in 1994 came from low-income families, compared to 17 per cent in 1991.

And a 1996 University of Montréal study of students in Québec universities found a huge discrepancy between the borrowing patterns and debt levels of low-income students and their more affluent counterparts. While low income students received less than 10 per cent of their revenues from their parents, students from affluent backgrounds obtained over 33 per cent from this source.

But this kind of evidence, which appears prominently in the Organization's report, traces a reality that hard statistics on a national level would only back up if they were available, Wyman says.

At Simon Fraser University in Burnaby, B.C., the student union

president, Joey Hansen (who comes from a working class family), says he is not surprised that the government does not invest in collecting the necessary data. He claims that politicians and university administrators are turning their backs on low-income students.

"I think universities are saying they don't want the best and brightest students in the country, we're just interested in the people who can afford five, six, seven thousand dollars a year in tuition. We don't need the lower income students," says Hansen, who is also a national executive member with the Canadian Federation of Students.

Wyman believes that Canada is on the brink of social stratification the likes of which have never seen before.

"It highlights the fact that we're seeing rapidly increasing inequalities. Not just with [government] cuts but also with major increases in tuition," he said of the report, which was distributed to 350 other anti-poverty groups and organizations in Canada, as well as politicians.

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